

handel and haydn society

thomas dunn, music director

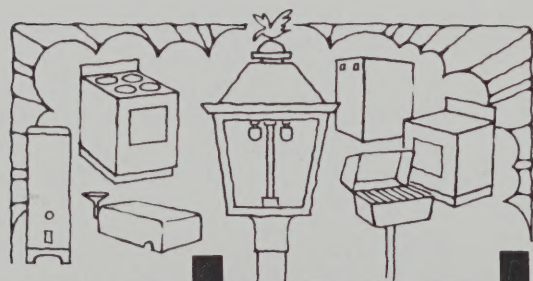


157th season

1971-72 SEASON OF THE HANDEL AND HAYDN SOCIETY

- PROGRAM I:** Friday, October 29, 8:30 p.m., Jordan Hall
J. C. BACH Symphony in G Minor
SWEELINCK Psalm 150
STRAVINSKY Dumbarton Oaks Concerto
FRANÇAIX Le diable boiteux (with puppets)
- PROGRAM II:** Friday, December 10, 8:00 p.m. sharp, Symphony Hall
Sunday, December 12, 8:00 p.m. sharp, Symphony Hall
HANDEL Messiah (1754 Foundling Hospital Version)
- PROGRAM III:** Friday, February 4, 8:30 p.m., Jordan Hall
A MOZART EVENING (with dancers and dice)
Symphony No. 29, K. 201
Arias for Soprano K. 344, 208 and 528
Contradances, K. 462
A Quadrille, K. 463
Musikalisches Würfelspiel, K. 516f
- PROGRAM IV:** Friday, March 10, 7:00 p.m. sharp, Symphony Hall
J. S. BACH The Passion according to Saint Matthew
(complete in German)
- PROGRAM V:** Friday, April 28, 8:30 p.m., Jordan Hall
BRAHMS Nanie and Schicksalslied
RACHMANINOFF Piano Concerto No. 3
HONEGGER La Danse des Morts (The Dance of the Dead)

The Society again welcomes the instrumental assistance of the Boston Philharmonia.



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157th Season

1971-72

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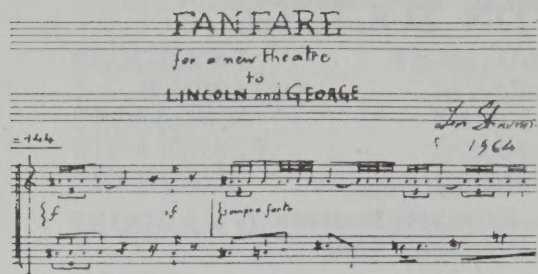
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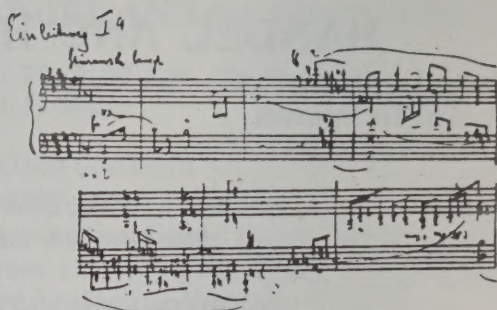
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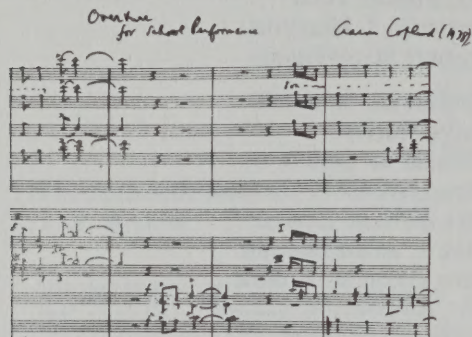
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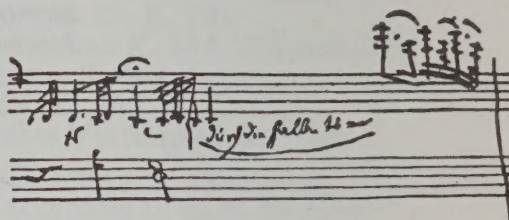
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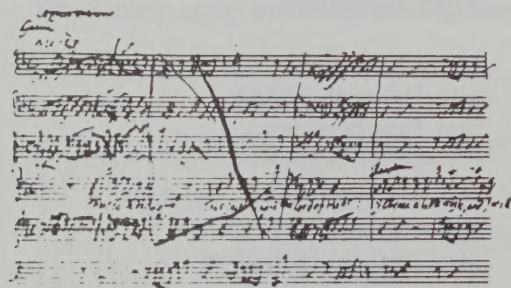
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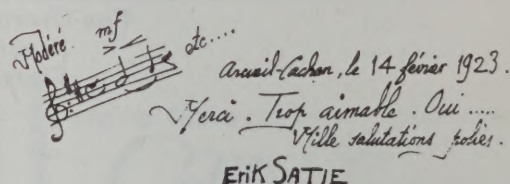
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HANDEL AND HAYDN SOCIETY

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OCTOBER 29, 1971 / JORDAN HALL / EIGHT-THIRTY

Hugues Cuénod, *tenor*
Craig Timberlake, *bass*
The Pickwick Puppet Theatre
The Chorus of the Handel and Haydn Society
Members of the Boston Philharmonia
Thomas Dunn, *conducting*

Johann Christian Bach **Symphony in G Minor Op. 6, No. 6**

Allegro
Andante più tosto Adagio
Allegro molto

Jan Pieterszoon Sweelinck **Psaume CL**
(first Boston performance)

Igor Stravinsky **Dumbarton Oaks 8-V-38, Concerto in E flat**
for Chamber Orchestra
Tempo giusto
Allegretto
Con moto

Intermission

Jean Françaix **Le diable boiteux**
(Comic chamber opera after the novel of Le Sage)

Scene 1: A boudoir
Scene 2: A magician's attic
Scene 3: Flying over Madrid
Scene 4: The room of a broken-hearted man
Scene 5: The jail cell of a dancing master
Scene 6: The *salle de bain* of an old coquette
and the bedroom of an old colonel
Scene 7: The room of a lawyer's daughter
Scene 8: A concert hall
Scene 9: The bedroom of Count Belflor's mistress
Scene 10: At a black mass
Scene 11: The magician's attic

The action takes place in, around and over Madrid.

Narrator
Don Cléophas Zambullo, a student } Craig Timberlake
Asmodée, devil of sensual delights } Hugues Cuénod
and maker of ridiculous marriages

Larry Berthelson's Pickwick Puppet Theatre

Puppets by Larry Berthelson

Settings and lighting by Ken Moses

Puppeteered by Larry Berthelson, Larry Engler, Ken Moses and
John Thomas Waite

Directed by Larry Berthelson

I

Or soit loué l'Éternel
de son saint lieu supernel,
soit, dis-je, tout hautement,
loué de ce firmament
plein de sa magnificence.
Louez-le, tous ses grands faits,
soit loué de tant d'effets,
témoins de son excellence.

*Let the Lord be praised
from his holy place on high;
let him be praised, I say,
by the firmament
full of his resplendent glory.
Praise him, all ye excellent acts;
praise him, all ye noble works,
witness here his loftiness.*

II

Soit joint avecques la voix
le plaisant son de hautbois.
Psaltérions à leur tour
et la harp' et le tabour
haut sa louange résonnent.
Fifres éclatent leur ton;
orgues, musette et bourdon
d'un accord son los entonnent.

*Let there be joined to the voice
the oboe's pleasing sound.
In turn the psaltery touch
and let the harp and tabor
make his praise resound on high.
Let the fifers' piercing sound,
organs, bag-pipe and bourdon
intone his praise with one accord.*

III

Soit le los de sa bonté
sur les cymbales chanté
qui de leur son argentin
son Nom sans cesse et sans fin
fassent retentir et bruire.
Bref, tout ce qui a pouvoir
de souffler et se mouvoir
chant' à jamais son empire.

*Let the bounty of his love
by the cymbals high be sung
with their silvery sound.
Let them make his Name resound
and ever noisily rebound.
Let everything that hath breath
and living, moves
sing of his kingdom forever.*

Théodore de Bèze

Translated by Thomas Dunn

JEAN FRANÇAIX *LE DIABLE BOITEUX* (The Lame Devil)

Scene 1 – A boudoir

THE NARRATOR: It is night in Madrid, a very dark night; serenades, singing of sorrows, of joys, make fathers tremble and frighten jealous husbands. Suddenly, Don Cleophas Zambullo comes hastily from a skylight. He is trying to escape from two or three ruffians who want to kill him if he will not marry a lady with whom they have just surprised him. For some time they pursue him over the roofs; but he fools them, there's nothing clumsy about Zambullo: he disappears into another attic; they go off in the distance.

THE LAME DEVIL: (Falsetto) Oh! help! help! Oh! help! help! help!

NARRATOR: What devil is weeping in this garret? It's a strange place where a magician lives; flasks, globes, dials everywhere. Seigneur Zambullo is not very reassured.

Scene 2 – A magician's attic

DEVIL: Oh! help! help! help! Oh! help! help!

NARRATOR: What devil is weeping in this garret?

DEVIL: It is I, a demon; for six months the magician has kept me bottled up in a flask. Let me free.

NARRATOR: Seigneur Zambullo, should he break this flask, fears he may have to pay the piper. Bou, bou bou, rouin, rouin, rouin, ah! Should he? Tales! Heads!

DEVIL: You have nothing to fear. Set me free

at once and you will know all the secrets of the world, all the faults of men, their absurdities and their malice, yes! come! Amen. Yes!

NARRATOR: Zambullo seizes the fourth bottle from the side of the window—smash! A little body appears.

DEVIL: Lucifer, Beelzebub, Leviathan, Pillardoc, Astaroth, Uriel, Flagel, Belphegor,

NARRATOR: . . . gracious Cupid.

DEVIL: Tsi, tsi, tsi, tsi,

NARRATOR: A long dark face, a curled-up red moustache, a turban of red crepe adorned with a bunch of feathers, and, between two crutches, the legs of a goat.

DEVIL: Now Zambullo . . .

NARRATOR: Lucifer, Beelzebub, Leviathan, Pillardoc.

DEVIL: . . . take my cloak, . . .

NARRATOR: Astaroth, Uriel, Flagel, Belphegor,

DEVIL: . . . and fly off to the unknown.

Scene 3 – Flying over Madrid

NARRATOR: Tsi, tsi, tsi, tsi, tsi, tsi, tsi, tsi. Our two travelers, by a miracle, find themselves transported to the top of St. Salvador's.

DEVIL: Behold all Madrid at our feet. I shall, by my power, make all the roofs of the city disappear; I simply raise my right arm a-lamuc, a-lamuc, loc, loc, ouitt!

NARRATOR: A wonderful sight. The devil must be mixed up in this, yes indeed. Oh! a miracle! You can look right into the houses as

you can into a crustless pastry.

DEVIL: Where do you want to start?

NARRATOR: It doesn't matter . . .

Scene 4 – The room of a broken-hearted man

DEVIL: First of all look at that humble home.

NARRATOR: . . . as you wish, Seigneur devil. Why is that young man so sad?

DEVIL: He weeps for his sweetheart; nothing can console him. Where are the joys of the past, this happiness so necessary to life. Weeping, sobbing, poor young man. Alas, he is going to die.

NARRATOR: Couldn't you change things for this young man, my heart cannot bear such suffering.

DEVIL: Ha! ha! ha! ha! What an idea! I've never seen such an idiot. Poor Zambullo, don't listen to your heart! If you're going to be unhappy about it, get away from this idiot; nothing will ever make him wise up, no, no, no!

Scene 5 – The jail cell of a dancing master

ZAMBULLO: Who is the man in that awful prison?

DEVIL: He's a sad little dancing-master!

ZAMBULLO: Ah, truly, what bearing,

DEVIL: He made a dreadful faux pas with his best pupil.

Scene 6 – The salle de bain of an old coquette and the bedroom of an old colonel

ZAMBULLO: Really? Oh! what an amusing sight, what an unusual treat in that boudoir, nothing could be better than this; an aging coquette is taking her bath; her hair, her teeth are waiting on her dressing-table, fa, fa, ba, la, bou, Gentlemen, attention, yes . . .

DEVIL: What a godsend, what wonderful luck! An aging coquette taking her milk-bath, her hair, her teeth are waiting on her dressing-table, da da, rrrr . . . yes, and this old colonel taking off his wooden leg and removing his glass eye with the rest of his things . . .

ZAMBULLO: He's getting ready to go to bed . . . with the rest of his things.

Scene 7 – The room of a lawyer's daughter

DEVIL: Ssh! Let's not disturb that lawyer's daughter who is getting ready for her exam: the subject deals with the honest man, and the poor dear is describing her father. Well, of course, she will be flunked, flunked.

ZAMBULLO: Seigneur devil, Isn't that a nasty tongue you have?

DEVIL: Don't you like it?

ZAMBULLO: Nay! nay! a witty devil . . .

DEVIL: Nay! nay! a witty rascal . . .

BOTH: . . . is better, much better than a very boring, virtuous Catholic.

Scene 8 – A concert hall

ZAMBULLO: Oh! that ravishing music, those charming harmonies . . .

DEVIL: The detestable habit of judging according to one's tastes! Never be sincere, or you will be thought too strong and dangerous! What would the poor creatures, vain but without ideas, make of it.

ZAMBULLO: . . . which make the head go back and the belly go out.

DEVIL: Let's find out the reason for this music . . .

BOTH: That should be easy and delightful. Oh!

Scene 9 – The bedroom of Count Belflor's mistress

DEVIL: It's a serenade being sung by Count Alcis of Belflor

ZAMBULLO: (remember this name) He climbs....

DEVIL: He climbs up to the balcony and finds his mistress asleep.

ZAMBULLO: . . . up the balcony and finds her asleep. I see her wake up now, tired, her mind confused; she speaks some words which I do not understand. I should like to know what she said!

DEVIL: She said, "Again! Ah, I beg of you, Ambrose, let me rest."

ZAMBULLO: Ambrose? Ah! so! so! you are not the first, poor Belflor!

DEVIL: Gallant gentlemen, Belflor comes down at once . . .

ZAMBULLO: His rival Ambrose is just coming back.

DEVIL: . . . instead of becoming embarrassed, Belflor smiles. Your mistress, dear Ambrose, begs you to leave her or . . .

ZAMBULLO: Your mistress begs you to leave her or . . .

BOTH: Unhappy rival, how your courage pleases me!

Scene 10 – At a black mass

ZAMBULLO: Heaven is full of women running and flying around!

DEVIL: There's the Queen of the Witches' Sabbath.

ZAMBULLO: Shooting out like rockets and singing frightful hymns . . .

DEVIL: White stick, black stick, lead us wherever you wish . . .

BOTH: . . . to Lucifer the King of Soul-Snatchers, Prince of Debauchery, Conquered Conqueror! A strong wind bends the trees. There he is . . .

ZAMBULLO: On his head you can see three horns of different sizes.

DEVIL: . . . with, in the middle of a green light . . . with a horrible face below it.

ZAMBULLO: He has a long tail in back.

BOTH: Around Satan, in a frenzy, dance some scurvy fellows, and even some gentlemen and great ladies who are wearing masks so as not to be recognized. It's time for the black mass.

DEVIL: Vouji, vouji, vouji.

ZAMBULLO: They are slaughtering an infant!

BOTH: Witches' Sabbath! Witches' Sabbath: But deliver us from evil. We slander God, conqueror conquered! with hate, with rage, powerless jealousy! Avenge us or we die!

DEVIL: Ah!

ZAMBULLO: What's the matter!

DEVIL: Quick, hide me!

ZAMBULLO: Why?

DEVIL: Don't you see the magician, there, to the right.

ZAMBULLO: That bearded man?

DEVIL: If he sees me I am lost! Heavens, I am recognized!

ZAMBULLO: Alas, disaster!

DEVIL: Oh! farewell, farewell! my poor friend, friend go!

Scene 11 – The magician's attic

NARRATOR: Don Zambullo wakes up, it is broad daylight! Must he then get up? Let's close the curtains, and go peacefully back to sleep.

*Events such as the
Handel and Haydn Society
Concerts bring us together by
the communication of beauty
through the art of music.*



New England Telephone

Program Notes *by Joseph Dyer*

J. C. BACH: Symphony in g minor, Op. VI, No. 6

The youngest son of the celebrated Cantor of Leipzig, Johann Christian Bach (1735-82) struck out on a path which diverged considerably from that with which the Bach clan was associated. After studying with his brother, Carl Phillip Emmanuel in Berlin, he departed for Italy and there prospered as an opera composer. Having converted to Catholicism he held the post of organist at the cathedral in Milan but was called away in 1762 to London and further operatic ventures. Only three years had passed since Handel's death and J. C. Bach quickly became the musical leader of the English capital. In 1764 he introduced the eight-year-old Mozart at court and the two composers remained the warmest of friends until Bach's untimely death in 1782.

Bach cut a large figure in London's musical and social life. In association with Carl Friedrich Abel he founded a concert series which was important in introducing the works of Haydn to the English public. He acclimated himself to English society and moved easily in fashionable circles. To his popularity as a teacher we undoubtedly owe many of his keyboard sonatas of modest technical demands. Most of his pupils were women and, as C. F. D. Schubart recalled in 1806, "he strove to please the ladies."

The then current musical fashion dictated a style which was elegant, gracious and with just a touch of sentimentality. The Symphony in g minor, written in 1767, proves, however, that he was not immune to the deeper currents of pathos coursing through European music during the sixties and seventies. Whatever the merits of the epithet *Sturm und Drang*, by which this movement is known, the reality of the "crisis" cannot be denied. In the early seventies Haydn wrote a whole series of symphonies imbued with new drama, turbulence and depth of emotion. Mozart, on the other hand, wrote only one, No. 25 in g minor (1773). Although its immediate inspiration was doubtless Haydn's Symphony No. 39 the J. C. Bach work, published in 1770, may not have been unknown to him.

The graceful melodiousness of Bach's usual manner contrasts sharply with the

unrelieved seriousness of the g-minor Symphony. All three movements are in minor keys (g-c-g) and the outer ones are quite unlyrical. (Most of J. C. Bach's symphonies have only three movements as did the Italian opera overtures from which they are descended.) Strong harmonic progression is the rule in this work, several of the themes being no more than the outlining of a chord. Even though published in 1770 the g-minor Symphony presents the sonata form in an embryonic state compared to contemporaneous sonata-form movements by Haydn or Mozart.

The central issue in sonata form is the idea of contrast, primarily of key areas and secondarily of themes. Burney credits J. C. Bach with being "the first composer who observed the law of contrast as a principle." In the present work this can be heard most clearly in the first movement between the minor and major mode themes. The same does not hold true in the last movement which plunges precipitously forward with barely any pauses.

One recognizes, too, the stock gestures of musical *Sturm und Drang*: preference for minor keys, unison passages, angular melodies, a prevalence of staccato articulation and agitated accompaniments. Coming from the pen of Johann Christian Bach the Symphony in g minor is an unexpected surprise; one would much more expect it from Carl Phillip Emmanuel. It represents a course the "London" Bach did not pursue nor did he allow the more serious language of this symphony to influence subsequent works in his mainstream style—a situation much to be regretted.

SWEELINCK: Psalm 150

Amsterdam was a mecca for young organists during Jan Pieterszoon Sweelinck's tenure as organist of the Oude Kerk (from 1580 to 1621). He was the most famous teacher of the time and numbered among his pupils the most eminent organists of the following generation. Born in 1562, he received instruction in music from his father and succeeded him at the Oude Kerk. Since the Calvinist tradition excluded instrumental music from divine service Sweelinck's duties involved playing before and after services as well as supplying music for secular functions. Many of his keyboard works have been preserved but the lack of autograph manuscripts has hindered efforts to ascertain the status of compositions of doubtful authenticity. Some of his pieces were copied into the Fitzwilliam Virginal Book.

Sweelinck's vocal compositions, on the other hand, were published during his own lifetime. Most of them are settings of non-liturgical religious texts in French. None are in Dutch because the Reformed Church which he served had no place for harmonized vocal music in its worship. Sweelinck aimed at a wider European audience for his vocal works. He had planned to set to music the entire Psalter in the translation of Clément Marot and Théodore de Bèze using the melodies of Louis Bourgeois and Maître Pierre but this considerable task remained incomplete at his death in 1621.

Of the 153 works to psalmodic texts only 32 have all the verses set to music. In the psalm settings five-voice writing seems to be the norm but frequently other vocal dispositions are to be found. Most of the eight-voice works, of which Psalm 150 is one, are included in Books III and IV of *Psalms*, published in 1614 and 1621, respectively.

Psalm 150, *Or soit loué l'Eternel*, is a comprehensive example of Sweelinck's manner of vocal composition. As was his custom he begins by paraphrasing the tune of Psalm 150 as found in the Genevan Psalter of 1562. Each line of the tune is rhythmized and displayed prominently in the first soprano while the other voices have derivative counterpoints. Part I of the motet closes with an elaborate treatment of the last phrase of the hymn's first verse, "tesmoins de son excellence."

Although the Genevan tune is abandoned at this point Part II begins in the customary motet style. As the psalmist takes up an enumeration of the musical instruments to be used in praise of the Lord, Sweelinck imitates the sound of each instrument as it might be heard in a phrase idiomatic to it. We hear the piping of the oboe, the plucking of psaltery and harp, the beating of drum and

whistling of flutes with the rich sound of the organ, the droning of the bagpipe and the tolling of a bell. The phrase, "d'un accord" (altogether), also receives an illustrative setting: the contrapuntal fabric breaks off and the voices enter simultaneously, true to the meaning of the words. The climactic Part III ("Soit le los de sa bonté") is freely conceived in motet style with some word illustration.

STRAVINSKY: Dumbarton Oaks Concerto

The Concerto in E flat for chamber orchestra takes the name by which it is better known from the Washington, D. C. estate of Mr. and Mrs. Robert Woods Bliss. Igor Stravinsky (1882-1971) was commissioned to write a work for the couple's thirtieth wedding anniversary celebration in 1938. The first performance was conducted by Nadia Boulanger at Dumbarton Oaks. (The estate now houses a famous center of Byzantine Studies administered by Harvard University.) Mrs. Bliss was also the source of the commission which led to the Symphony in C, written at about the same time as the Concerto. These two works reflect, each in its own way, two facets of Stravinsky's reinterpretation on his own terms of the music of the past. The Concerto turns to the brilliant contrapuntal interplay of Bach for its model just as the Symphony harks back to classical ideals of form and language.

Stravinsky himself acknowledged a point which scarcely needs belaboring—that the collective prototype for the Dumbarton Oaks Concerto was the Brandenburg Concerti of Bach. He has pointed specifically to the third Brandenburg whose initial theme resembles his own and to the threefold division of violins and violas common to both works. Actually, allusions to other Bach concerti are at least as obvious as the two examples admitted by the composer. Stravinsky did not believe "that Bach would have begrudged me the loan of these ideas and materials, as borrowing in this way was something he liked to do himself." There is, of course, a vast difference between the methods of Bach and those of Stravinsky. Bach usually borrowed from himself and the result always sounded like Bach. In his borrowings Stravinsky copies the mannerisms and surface qualities of his models and produces a musical *tertium quid*—music about other music.

The Concerto is in three movements and is scored for an ensemble of fifteen instruments (including the clarinet, an instrument never used by Bach). The intricate part writing is a fantastic display of compositional skill. The ever changing combinations of melodic lines produce continually varied shadings of sonority. In the outer movements Stravinsky avoids rhythmic regularity by incessant changes of meter. These changes coincide with variations in textural activity, thus reinforcing the sense of discontinuity. Stravinsky does not permit monotony to creep into this well organized and disciplined world he has created. Indeed, for freshness, vitality and sheer exhilaration the Dumbarton Oaks Concerto has few equals.

FRANÇAIX: Le diable boiteux

Jean Françaix (b. 1912) chose a work congenial to his talents in selecting *Le diable boiteux* of Alain René LeSage (1668-1747) as the basis for a chamber opera. His music suits the witty, satiric humor of LeSage's novel. Françaix, a student of Nadia Boulanger, writes music of typically Gallic grace and equilibrium. Had he been born a few years earlier he would have been in the circle of Les Six. He tends to be melodious, sometimes memorably so, even if the melodic fragments are somewhat short winded. His sudden shifts of tonal center and slightly dissonant counterpoints give the music a sense of restless animation.

Because of the small dimensions of a chamber opera Françaix had to restrict himself to a handful of the vignettes and episodes spread over the pages of LeSage's novel. LeSage adopts a leisurely pace, frequently digressing and touching on non-essentials. Françaix must compress events in the interest of brevity and musical coherence.

The opera follows the opening of the novel closely. Don Cleophas Zambullo

is making his escape from the chambers of a lady who has hired some thugs to help her trap a husband for herself. As he goes along the rooftops he sees an open window and enters a magician's chambers. The magician has trapped a devil, Asmodée, in a vial and the devil bargains with Don Cleophas for his release. In the course of explaining who he is, he declares, "I am the inventor of carousals, dancing, music, plays and all the new French fashions." He is also known as Cupid.

The creature freed by Don Cleophas is strange indeed. Fantastically dressed, he is lame (*boiteux*) and supports himself on two crutches since both his goat's legs were broken by another devil in a fight over a client. Asmodée transports Don Cleophas to a high place and with a wave of his hand all of the houses of the city seem to have their roofs stripped away. In a series of short anecdotes the devil interprets for his flabbergasted companion "the intrigues, the vices and the foibles of each and all" (Sainte-Beuve). LeSage (and after him Françaix) is satiric but never bitterly denunciatory.

The devil points out a few of the more interesting scenes in the panorama spread before Don Cleophas' eyes. Two longer episodes occupy the second half of the opera; the serenade of Count Alcis de Belflor and the incursion of demonic apparitions (the latter not in LeSage's novel and somewhat foreign to its spirit). Asmodée is abruptly recalled by the magician who has discovered his escape and pronounces the confining spell once more.

The chamber opera, *Le diable boiteux*, was first performed in 1937 at the house of the Princess Edmond de Polignac (1865-1943), a long-time patroness of new trends in musical art. The orchestra called for is a small one but it includes one representative of each wind and brass instrument as well as the usual strings. Thus, tonal contrast is at a maximum for the size of the ensemble. Without being obtrusive Françaix has included a few "Spanish" turns of phrase—a bow to the Iberian locale of the story. More importantly the music captures some of the whimsical spirit of LeSage's colorful novel.

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Thomas Dunn



THOMAS DUNN begins his fifth season as Music Director of the Handel and Haydn Society. Renowned for his excellence as a musician and scholar, Mr. Dunn has established the Society as one of the finest chorus-orchestra combinations in the country. He has consistently received such critical acclaim as: "It is difficult to over-praise what Thomas Dunn has accomplished with the venerable Handel and Haydn Society . . .," and, ". . .he has everything going for him."

A graduate of John Hopkins University, the Peabody Conservatory of Music, from which institution he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

Mr. Dunn has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College, where he also was conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York. In the summers of 1968 and 1969 he conducted at the Bach Festival at the University of Buffalo and lectured on Bach cantatas. In the summer of 1970 he taught at the Blossom Music Festival and lectured at Aspen, Colorado. He was invited to return to Aspen this past summer to lecture and to present a seminar in orchestral conducting.

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also director of Music at New York's Church of the Incarnation, Editor-in-chief of E. C. Schirmer Music Company, and Music Director of the Festival Orchestra of New York.

Assisting Artists

HUGUES CUÉNOD, is one of the most versatile and creative vocal artists of our times. A native of Switzerland, he studied in Basel and Vienna, and early in his career sang in many of the famous Paris theatres. At this time he toured the United States with musical comedy. Beginning shortly after these tours, until 1941, he sang mostly in concert and oratorio with Nadia Boulanger. He has appeared in almost every major opera house in Europe including La Scala, Covent Garden and the Rome, Geneva and Paris opera houses. M. Cuénod has performed and recorded music of all styles and periods; he is equally renowned for his interpretations of Monteverdi and for his premieres of works by Stravinsky, Honegger, Frank Martin and Poulenc. M. Cuénod now specializes in Baroque music and is a regular member of the Glyndebourne Opera Company with which he has been singing for each of the last 17 summers. M. Cuénod appeared with the Handel and Haydn Society in 1970 as narrator for Honegger's *Le Roi David*. He will return to Boston on April 28, 1972 to narrate *La Danse des Morts*.

CRAIG TIMBERLAKE, bass, first appeared in Boston in 1949 with the Theatre Guild production of Shakespeare's "As You Like It" starring Katherine Hepburn. Since then he has appeared locally with the New York City Opera in the Boston Arts Festival and at Symphony Hall during the Ford Foundation tour of that same company. He has sung a number of important premieres of contemporary works by Marc Blitzstein, Carlos Chavez, Hugo Weisgall, Peter Westergaard, Ron Nelson, and others. Recently he presented for the New York Singing Teachers Association a program of vocal music by Virgil Thomson with commentary by the composer. Mr. Timberlake has also appeared with the National Opera of Mexico, the San Francisco Symphony Grand Opera Festival, the National Symphony, the Bach Aria Group, The Festival Orchestra of New York, Amor Artis, and the Accademia Monteverdiana and the Ambrosian Singers. Mr. Timberlake holds a doctorate from Columbia University where he presently serves on the faculty of Teachers College.

THE PICKWICK PUPPET THEATRE OF NEW YORK, directed by Larry Berthelson, has charmed audiences throughout the United States. Performing with many of the nation's top symphony orchestras such as Detroit, Cleveland, Baltimore and Buffalo, the Pickwick Puppet Theatre has demonstrated the art of musical pantomime to a degree unique in the field. This past year the Pickwick Puppet Theatre was invited to return to the Adirondack-Champlain Music Festival for a second series of performances. Mr. Berthelson has created, with puppets, visual interpretations of Ravel's *L'Enfant et les Sortilèges*, Mozart's *The Magic Flute* and Tschaikovsky's *Sleeping Beauty*. The Pickwick Puppet Theatre delighted the Handel and Haydn Society audience with their production of De Falla's *Master Peter's Puppet Show* in 1969, and last season with their production of Stravinsky's *Pulcinella*. Mr. Berthelson is presently preparing two television specials with opera star Joan Sutherland. These two programs, which are designed to introduce children to opera, will be seen on NET.

KEN MOSES, setting and light director for the Pickwick Puppet Theatre, was trained at the Carnegie Tech School of Drama and has been an instructor in drama at Syracuse University. His wide range of experience includes Bill Ball's American Conservatory Theatre and the Smithsonian Institution Puppet Theatre. He is currently President of the Puppetry Guild of Greater New York.

Membership of the Handel and Haydn Society for 1971

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Dr. and Mrs. N. E. Adamson, Jr.
Dr. and Mrs. S. J. Adelstein
Miss Luisa Alexander
Miss Helen J. Almy
Mr. Hal Amrhein
Miss Leah Anastos
Mr. Barry Andelman

Mr. and Mrs. Robert M. Bancroft
Mr. Talcott M. Banks
Miss Jenneke Barton
Miss Elizabeth V. Baublis
Miss Gertrude E. Beal
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Mr. Richard W. Dennison
Mrs. Bonnie DeOrsay
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Miss Josephine Dunham
Miss Anita E. Dunn
Mr. and Mrs. Joseph Dyer

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Mr. David H. Ehrlich
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Mr. Eldon H. Fay
Mr. and Mrs. James Fife
Mr. Michael W. Fior
Mr. and Mrs. Richard R. Fischer
Miss Margaret A. Foley
Miss Christine L. Frens
Mr. Edward Froderman
Mr. and Mrs. George C. Fuller
Miss Suzanne J. Fuller

Mr. James Gabbert, Jr.
Rev. and Mrs. George P. Gallos
Sister Camella Ann Gambale
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Mr. and Mrs. Robert L. Gerling
Mrs. Anne Gerry
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Mr. Archimedes Sanchez
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An Invitation to Membership in the Handel and Haydn Society

The purpose of the Handel and Haydn Society is to promote the performance, study, composition, and appreciation of music, especially choral music.

Members of the Handel and Haydn Society are entitled to vote in the affairs of the Society, to attend the social functions, to receive advance notice of all concerts sponsored by the Society, and to be given special consideration in seating.

We invite you to become a member of the Society and to take part in the Society's exciting future.

Detach and Return

APPLICATION FOR MEMBERSHIP

The Secretary
Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

Date _____

Dear Sir:

Please accept my* application for membership in the Handel and Haydn Society for the year 1971. My membership contribution is enclosed.

☐ Contributor – \$10.00

☐ Sponsor – \$25.00

☐ Patron – \$100.00

Sincerely,

Name _____
(Print as it should appear on our records)

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☐ My check, payable to the Handel and Haydn Society, is enclosed.

☐ Please bill me. *Contributions are tax deductible.*

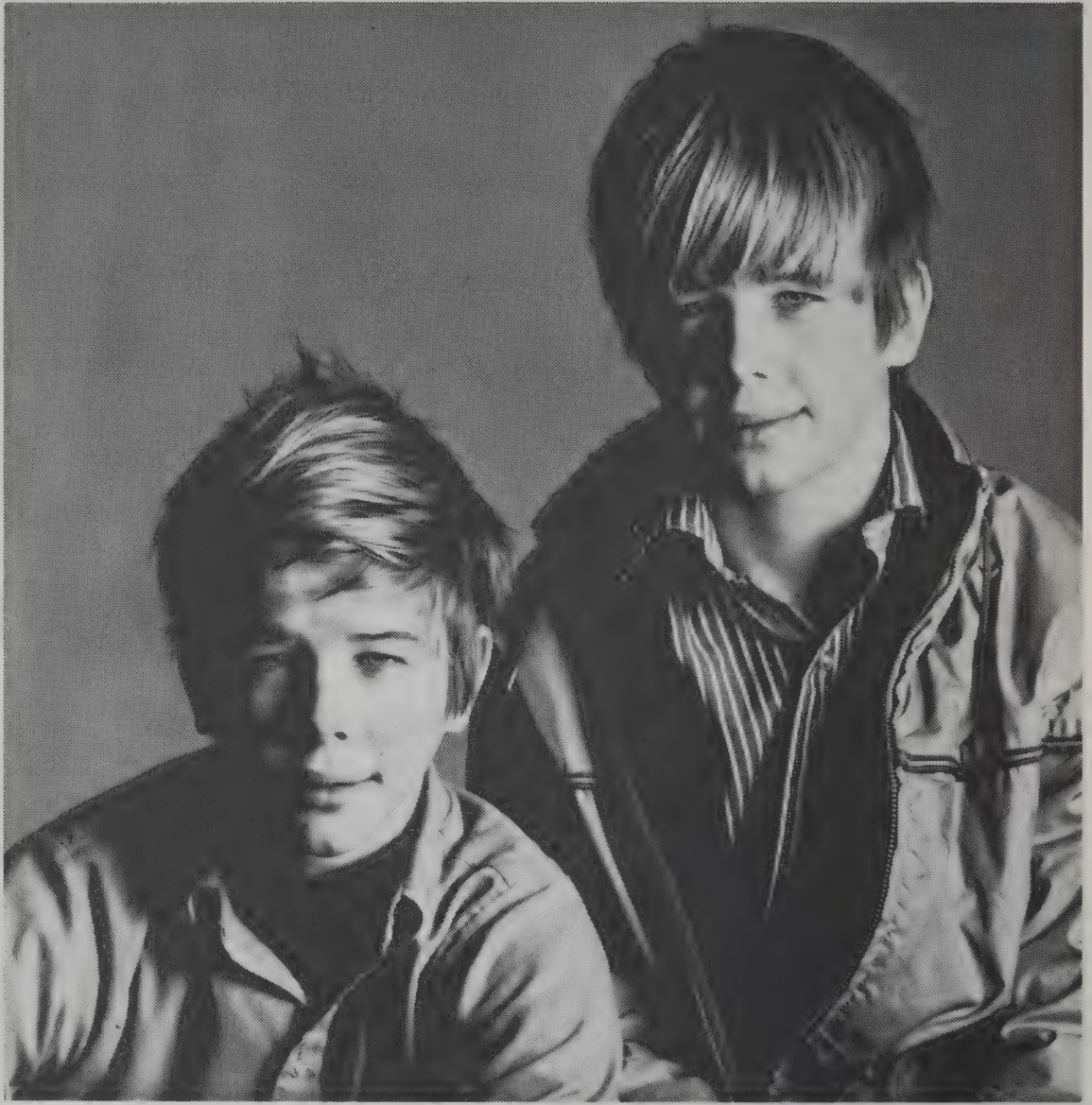
*Husband and Wife may jointly share Membership.

The Handel and Haydn Society invites you to be included on our mailing list. Please send your name and address to:

The Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

CHORUS AUDITIONS

Auditions for the chorus of the Handel and Haydn Society are scheduled throughout the season. Singers interested in auditioning are invited either to attend chorus rehearsals which are held Tuesday evenings from 7:30 to 10:00 p.m. in St. Andrew's Hall, Trinity Episcopal Church, Copley Square, Boston, or to contact the Handel and Haydn Society, 416 Marlborough Street, Boston, Telephone 536-2951.



The people we work for are the people you work for.

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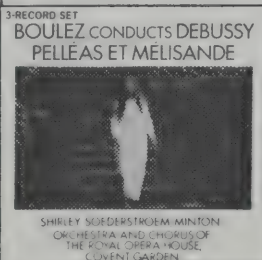
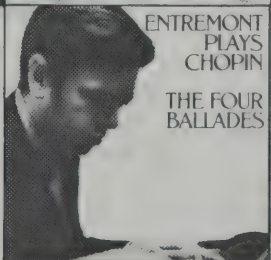
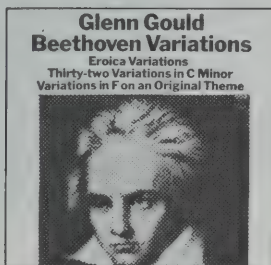
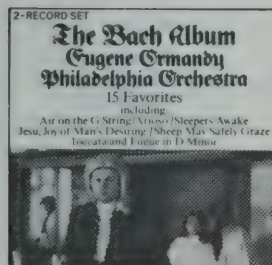
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Dryden, A Song for St. Cecilia's Day

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NEXT CONCERT

HANDEL *Messiah* (1754 Foundling Hospital Version)

Friday, December 10 and Sunday, December 12, 1971
Symphony Hall, 8:00 p.m., sharp

The Society's annual performances of *Messiah* have been a Boston tradition for 153 years. As in the past three years, Music Director Thomas Dunn will present Handel's performance at the Foundling Hospital in 1754. In that year Handel faced a unique situation: his Prima Donna di Soprano informed him that she was unwilling to sing anything but the arias. She would sing in the chorus no longer. To replace her sound in the chorus Handel was forced to hire another singer, and to make the job attractive to her he recast arias to create a whole second soprano role. He was pleased with the new arrangement and kept some semblance of it throughout the rest of the time he conducted *Messiah*.

Soloists:

Diane Higginbotham, *soprano*

Ellalou Dimmock, *soprano*

Shirley Love, *mezzo-soprano*

Charles Bressler, *tenor*

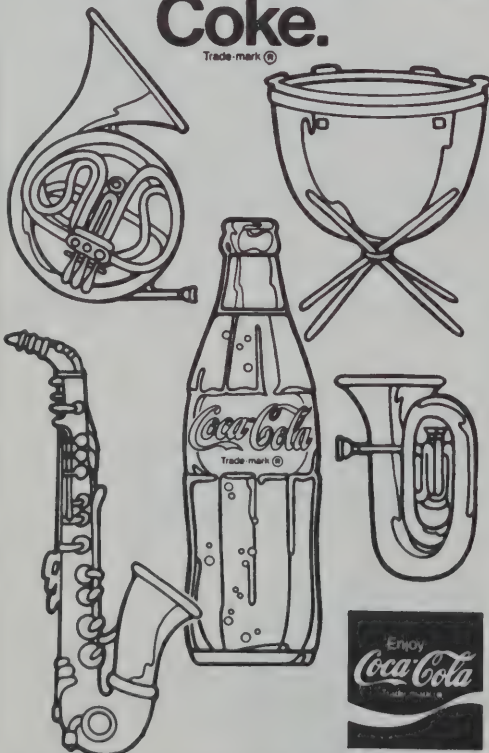
Francis Hester, *bass-baritone*

Ticket prices at \$7.25, \$6.25, \$5.25, \$4.25 and \$3.25 will be on sale by mail order at the Society's office after November 1st.

Tickets will be available at the Symphony Hall Box Office after November 24th.

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Sunday, Jan. 30, 1972

Jacques Louis Monod, *conductor*

Sunday, March 12, 1972

Carl Bamberger, *conductor*

Sunday, April 30, 1972

Eve Queler, *conductor*

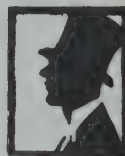
Subscriptions: \$13 and \$10

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The performer who disregards the likes and dislikes of his audience is destined to have a short career. If he professes not to care, he is either a liar or a fool.

By and large, an audience comes to a concert to be pleased by what it hears; the performer, on the other hand, is there to please the audience and himself. His professional career depends upon how well he succeeds in this effort, and, generally speaking, his success is measured by the size and approval of his audience.

The mutual search for pleasure is an essential ingredient of the concert situation; it is also one of its weaknesses. All too often, the search is nothing more than a ritual in which the participants play it safe: the audience seeks out the performers and programs which have given it pleasure in the past or which have been glamorized by clever press-agentry, and the performer looks to his well-worn repertorial bag of proven crowd-pleasers. The end result is artistic stagnation, and the concert hall takes on the aspects of a musical mausoleum.

Music is art and science — inseparable. It is rhythm, meter, pitch, timbre, dynamic level, an infinite variety of sounds in vertical and horizontal combinations. It can be harsh, abrasive, dissonant or soft, gentle, melodious. It can soothe or disturb, provoke sadness or joy. There is more to music than mere aural gratification. It is born of the mind and it speaks to the mind. Theological disputes over the existence of celestial choirs aside, music is for the living, not the dead.

There are increasingly alarming signs that concert activities in America are in serious difficulty. Some have even predicted the ultimate demise of concert life as we know it. That, hopefully, is an overly pessimistic view, but there can be no doubt that changes will take place.

The Handel and Haydn Society has been involved in concert activities for over a century and a half and has no intention of giving up after coming so far. We aspire to please you with our performances, but we hope to challenge you as well. If, in doing so, we incur your occasional displeasure, we will be reassured that we are alive, that our audience is alive, and that we are doing our part to keep music alive. That, after all, is our only reason to be here.

George E. Geyer

May we suggest . . .

We are offering subscriptions to the remaining four programs in the 157th concert season. Subscriptions may be obtained by filling out the form below and returning it to the Society's office.

Four-concert subscription:

Program II	December 10 or 12, 1971	Area A _____	at \$24.00
Program III	February 4, 1972	Area B _____	at \$19.50
Program IV	March 10, 1972	Area C _____	at \$16.00
Program V	April 28, 1972	Area D _____	at \$11.00

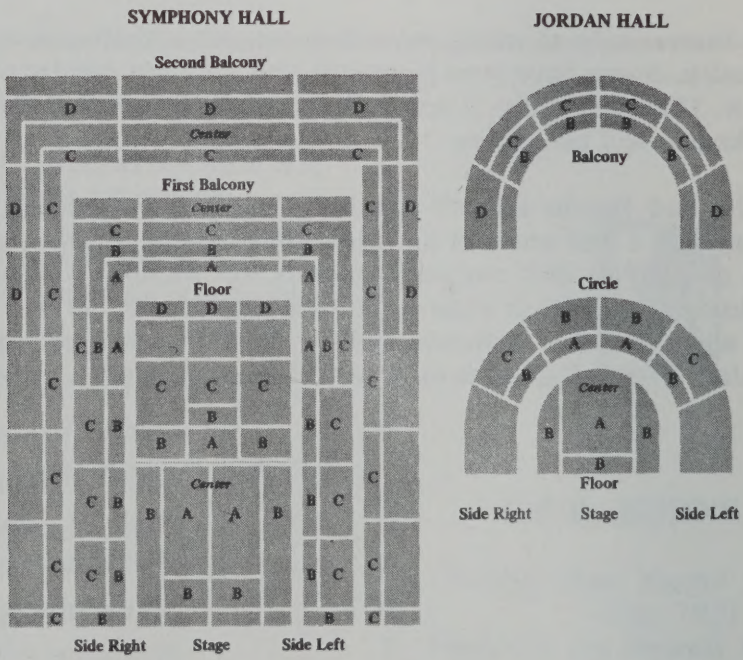
and . . .

The Handel and Haydn Society presents a special ticket offer for the three choral programs this season to be performed at Symphony Hall.

December 10 or 12	HANDEL	MESSIAH (1754 Foundling Hospital Version)
December 31, 1971	HAYDN	DIE SCHÖPFUNG (The Creation) complete in German
March 10, 1972	BACH	The ST. MATTHEW PASSION complete in German

Choral subscription:	Area A _____	at \$20.00	Area C _____	at \$14.00
	Area B _____	at \$17.00	Area D _____	at \$11.00

If you wish to make reservations for the New Year's Eve party, please include an additional \$1.50 per person.



Name _____

Address _____

City _____ State _____ Zip _____

Enclosed is my check made payable to the Handel and Haydn Society, 416 Marlborough Street, Boston, Massachusetts 02115 for \$_____. Please include a self-addressed, stamped envelope with your order, and indicate which performance of Messiah is desired.

CELEBRATE NEW YEAR'S EVE WITH US . . .

at Symphony Hall

December 31, 1971, 8:00 p.m.

HAYDN Die Schöpfung (The Creation)
 (Complete in German)

Soloists:

Diane Higginbotham, *soprano*

Richard Shadley, *tenor*

Francis Hester, *bass-baritone*

Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Thomas Dunn, Music Director of the Society, *conducting*

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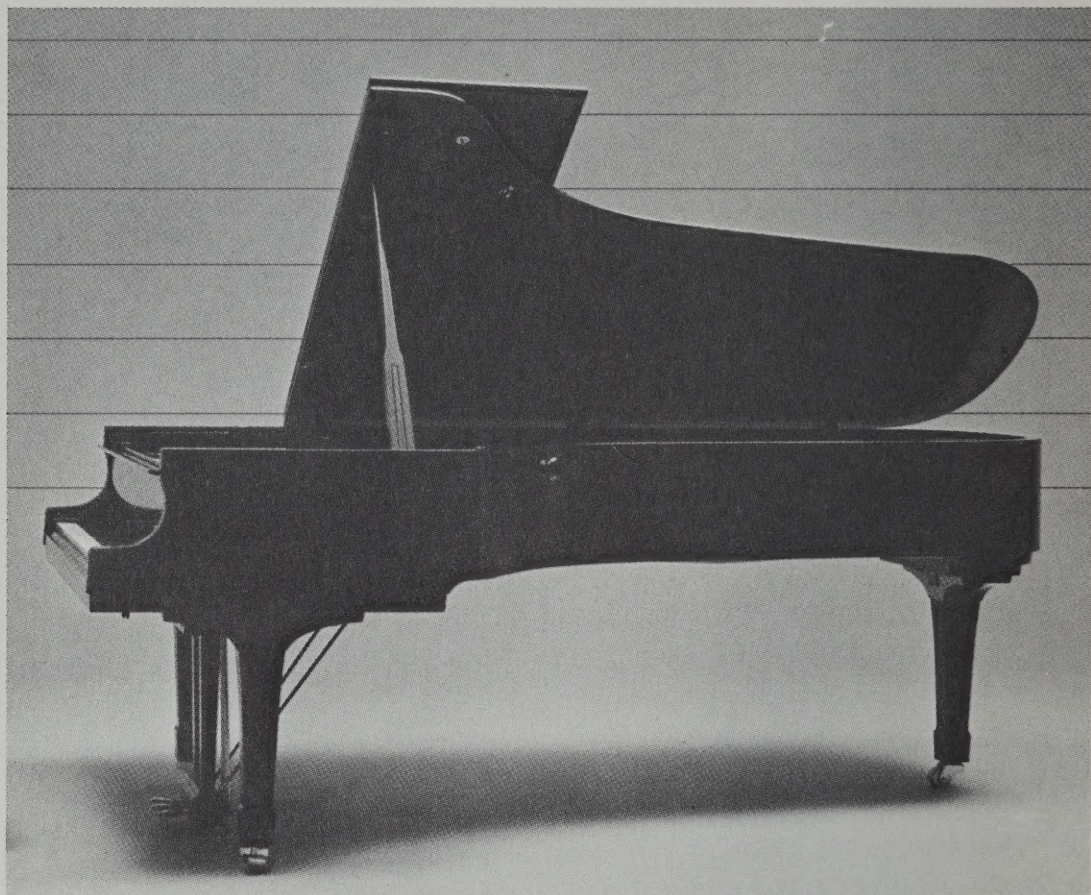
We'll provide plenty of food, and entertainment till . . .


Dare to dress as you care — White Tie to Tie-dye.

Concert tickets priced at \$7.25, \$6.25, \$5.25, \$4.25 and \$3.25. If you wish to make reservations for the party, please include an additional \$1.50 per person. Because of space the New Year's Eve party must be limited to the first 800 reservations. Subscribers and members will have preference for their family and friends.

Tickets available by mail-order only at the Society's Office, 416 Marlborough Street, Boston 02115; Phone 536-2951. (Please include a self-addressed, stamped, envelope with your order.)

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